

The AUTHOR & JOURNALIST

MAY, 1942

20 CENTS

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LANGUAGE AS IT IS SPOKEN

THE AMERICAN THESAURUS OF SLANG, by Lester V. Berrey and Melvin Van den Bark. Thomas Y. Crowell Co. 1174 pp. \$5.00.

Wrote *Time's* reviewer of this book, "That section alone [Special Slang] will probably help more third-rate novelists look like second-raters than any previous book in history." This is probably true. With this thesaurus, a writer can lend color and plausibility to manuscripts which otherwise would command no interest at all. But the book has much higher usefulness than this. Top-flight writers will draw on it, too.

The sections on Special Slang cover scores of classifications in amazing detail. Examples: Tramp and Criminal; Property; Booty; Logging; Railroad; Racing; Roping and Throwing Cattle. The book otherwise follows the familiar Roget's Thesaurus arrangement, beginning with General Relations: Time, Order, Change, Resemblance. Marriage gets two pages, Sex one and one-half, Love five. There are 29 slang expressions for "undress," 81 for "food," three pages of them for "drunk."

There are over 100,000 words and phrases. As necessary, expressions are defined. The collections, accomplished with the aid of many specialists, are amazingly complete. Lester V. Berrey started work on a novel, encountered need for a slang reference book—ended by devoting over ten years of his life to the task. Brackett and Wilder, doing "Ball of Fire," co-starring Gary Cooper and Barbara Stanwyck, were presumably inspired by the Berrey undertaking. (Incidentally, this thesaurus contains several definitions of "ball of fire.")

Slang, like U. S. weather in the far north, is always in the making. No compilation can ever be complete. But compilations are valuable, and this one is the most valuable of all.

In her foreword, Prof. Louise Pound, of the University of Nebraska, remarks that the general public attitude toward slang is now "one of genial tolerance." Slang, she says, has "achieved a sort of respectability or semi-respectability," and she cites the trend among present-day fiction writers, who rely more and more upon "colloquial informality of expression." A. & J. has evidenced its recognition of the importance of slang by publishing various compilations. "Language the Army Talks," in the February issue, was widely commented on. In an early issue we shall offer "Theatrical Dictionary," by Nancy Moore.—J. T. B.

WIDE MARGINS, by George Palmer Putnam. Harcourt, Brace & Co. 351 pp. \$3.00.

George Palmer Putnam, publisher, made his mark as an exploiter of timeliness in journalistic and literary non-fiction. (Charles A. Lindbergh, Amelia Earhart, Richard E. Byrd, Roy Chapman Andrews, and others.) This unconventional memoir is full of anecdotes of celebrities, written in a popular, fast-moving style. There is much of professional interest to writers, particularly slants on book publishing in the chapter, "Prospecting."

□ □ □ □

Anton F. Bruns, who conducts a syndicated feature, "Horticultural Oddities," now at Room J, Mar Vista Bldg., 12220 Venice Blvd., Mar Vista, Calif., reports he is filled up with material for at least the next three months. Soon he is launching a column to be known as "Plastic Oddities." Mr. Bruns personally does all the sketching, photography, investigating work, but has ghost writers dress up his copy.

Standard Magazines, 10 E. 40th St., New York, states it will be glad to send a tabulation of requirements for its 38 magazines now being published.

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Is that you should exercise the same care in selecting an agent you would in choosing a physician. I enter the agency field, representing a small list of top-name writers; after many years experience as writer, editor and critic. I am successful with my OWN stories (my most recent sale was to "Esquire" last month), and I have started innumerable writers toward sales. I have invaluable editorial connections.

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Is that if you are a professional writer and need an up-on-his-toes agent I would like to hear from you and will gladly answer any inquiries.

AND NOTHING BUT THE TRUTH:

For beginners. You deserve it! I can't "teach" you to write—neither can anyone else. What I can (and will) give you is expert, individual help—and if you should be laying bricks—I'll tell you **that**. Unless you will work harder than you ever did in your life, and unless you can take it—I don't want to hear from you. But:

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LETTERS

Publicity Champ

A. & J.:

Thought you might be interested in this clipping about Mr. Paul Twitchell of this city. I enclose a snapshot of Mr. Twitchell.

P. O. Box 62,
Paducah, Ky.

CARL B. SNYDER.

▶The clipping reads, "Paul Twitchell, of Paducah, will do a series of radio sketches, on American folklore and legends, for the U. S. O., and the Writers' War Committee, of New York. Such nationally known writers as Pearl Buck, Elmer Davis, Rex Stout, Clifton Fadiman, and John P. Marquand are among those who contribute their writings to these organizations."

We present Paul Twitchell's photograph herewith. Not his accomplishments as a writer but his publicity prowess—he is the current champ—especially interests A. & J. Twitchell has been featured twice in Bob Ripley's "Believe It Or Not," an accomplishment we consider much more notable than the records which appealed to Ripley (first, the number of manuscripts sold by Twitchell as a beginner and, second, his practice of reading a book a day and the Bible once a year).

Perhaps 8 or 10 Twitchell releases have reached A. & J. in the course of 18 months. They have been accompanied by newspaper clippings, mats, photos. The first Ripley mention was achieved when a Twitchell acquaintance in Boston happened to write a letter to Ripley relating the Paducah man's accomplishments. Friends of Twitchell are constantly happening to write letters about him to newspapers and magazines—with remarkable results in print.



Paul Twitchell

Two Kinds of Westerns

A. & J.:

There are two kinds of Western stories. The authentic kind, written by men who have spent a great deal of

time and energy absorbing the background, language, customs, peculiarities, appearance and traditions of a particular region. And the sort of tripe turned out in great profusion, speed and regularity by the New York school of blood and thunder pulpsters. Mr. Tompkins may not live in New York, but he most definitely speaks for that school. . . . I object vehemently to the whole tone of his article. This tongue-in-cheek sort of talk is exactly what has put the Western in such poor repute with book buyers. Of course a man doesn't have to be a cowboy, or know anything about the West, to write a certain kind of Western.

As for most of the good Western writers not living in the West, etc., et al., why hasn't he mentioned some of the really outstanding or veteran writers of this type of fiction? Ernest Haycox is highest paid in business; he lives in Oregon. Luke Short lives in New Mexico (on a ranch); L. Ernenwein lives in Arizona; Peter Dawson lives in New Mexico (on a ranch); Alan LeMay lives in California, as does Tuttle. Gene Cunningham is from Texas. Frank C. Robertson lives on a ranch in Utah. Dean Coolidge lived in California, Eugene Manlove Rhodes, in New Mexico. These are the BIG names in the Western field. Zane Grey was a Californian though born in Ohio.

NELSON C. NYE.

Double N Ranch,
Tucson, Arizona.

▶We choose Mr. Nye as the abridged spokesman for those readers who wrote protesting Mr. Tompkins' assertion, "You Don't Have To Be a Cowboy" (April A. & J.). In an article in our November, 1940, issue, "Go West!", Mr. Nye, who under his own name and as Clem Colt has written many Westerns, discussed helpfully the importance of authentic background. James H. Hull, Connecticut writer who was moved by the Tompkins article to write an article, "You Have To Be a Tenderfoot," is presented on page 14 of this issue.

By way of footnote to this controversy—

Hero of "Ride 'em, Cowboy," currently being shown, is a New York youth, a writer of best-seller Westerns (Dick Foran), who, prior to the story, had never been on a ranch. He follows a rodeo champion trick-rider to Wyoming, faces her scorn. "You're a phoney," she says.

"I never meant to be," he pleads. "I had wanted all my life to be a writer, and I'd collected a trunkful of rejection slips. Then I wrote a Western story, and it sold. My publisher called me 'Broncho Bob' Bennett so my books would sell better."

When the rejection slips begin to overflow trunk, barrel or closet, there's no telling what a man of determination will start to write—and no predicting with what results.

Vivid Imagination?

A. & J.:

Thomas Ray Lenehan remarks in his true detective article (April A. & J.), "The only thing a vivid imagination will earn him [the writer] is a stiff libel suit." I find evidences of vivid imagination on almost every page of crime magazines. . . .

I urge A. & J. readers with a professional or scientific attitude to compare two articles on the same murder—"Murder at the Bridge Party," by Virgil E. LaMarre (*True Detective*, May, 1942), and "Overall Bandit and the Slain Beauty Queen," by Howard Williams (*Crime Detective*, April, 1942). Both writers agree on the scene—Mrs. Irene Mount's apartment, Cleveland. LaMarre gives the time as 5:50 p. m., Oct. 11, 1929, Williams as "around 9 o'clock," Sept. 29, 1934. The same murder!

One reports the victim tried to talk, but couldn't; the other, Williams, scores a scoop. He says the lady gasped, "Overall Bandit!" These are only two of the differences. . . . I really liked Mr. Lenehan's article very much.

H. B. WEBSTER.

Carthage, Mo.

▶We expect vivid language in true detective articles, and some exercise of reportorial license—for example, conversation presented within quotes which obviously did not occur as given. There is no space here for discussion of the theory or ethics of this common writing practice. But the discrepancies in the LaMarre and Williams versions, which we have verified, shock us.

THE AUTHOR & JOURNALIST

Founded, 1916, by Willard E. Hawkins

Published Monthly at
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors
and Publishers

David Raffelock, Associate Editor
Student Writer Department, Conducted by
Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVII

MAY, 1942

No. 5

THE AUTHOR & JOURNALIST

May, 1942

WRITING FOR CHILDREN

... By LAVINIA R. DAVIS

Wife of a New York lawyer, mother of five children (the oldest, 10), Mrs. Davis once was a *Fortune* research worker, Doubleday-Doran, which has published four other of her juvenile books, will bring out "Plow Penny Rangers" this fall. She has done ten books in all, many juvenile short stories and serials.

"SO you write children's books? How sweet! You must just love the kiddies!" Every professional children's book writer has heard that until he begins to wonder if he shouldn't publicly bite Shirley Temple just to keep his self-respect. The



Lavinia R. Davis

point isn't how much you like children but whether you still like the things children like and fear, or understand fearing, the things they dread.

Do you remember your own childhood? Really remember, that is, not just the things that happened but how you felt and thought when they were happening. If you do, you have the one indispensable asset in writing for children.

It isn't enough just to remember vaguely that when you were in fifth grade you won the prize for declaiming "The Wreck of the Hesperus." You must be able to recapture with poignant vividness just how scared you were beforehand; your thrill of surprise, wonder, and pride after the headmaster handed you the prize.

This doesn't mean that you can write only about the things you knew and experienced in your childhood. You can write about al-

most anything which you have come to know well in your adult life. But imagine yourself, at the age of your hero, moving through the background in which he is to move. How would you have felt—or acted?

Children are in many ways the most catholic and receptive audience in the world. As Mabel L. Robinson, professor of Juvenile Writing at Columbia University, once said, you can write about anything but bridge and sex.

But before you write you must know and love your subject. You must know it so well that you have intimate, first-hand knowledge of the physical sensations involved. Children use all five of their senses to an amazing degree. As we grow older we seem to depend more on sight and hearing and less on taste, touch and smell. I've found it worth while before writing a chapter to try to have a similar experience to the one I am about to describe. I waited nearly three weeks before writing the fog chapter in my latest book, "Plow Penny Rangers," in order to walk through a misty Connecticut field on a morning when all the edges of the world were lost in vapoury whiteness.

Though the values, emotional and otherwise, of childhood don't change, the outer dressing does. My father as a boy was keenly interested in bicycles; my brother, automobiles; my small sons are as interested in aeroplanes. The machines have changed with the generations but the little boy interest in "what makes the wheels go 'round'" is exactly the same.

If you have no close association with chil-

dren at the present time it doesn't mean that you shouldn't write for children, provided you know how you felt as a child. Visit your local school; go home on the bus at the time school lets out; go to the park where the boys play ball; take in entertainments intended primarily for children; pay a visit to the local toy store and the children's room of the library. Such trips will not only evoke memories of your own childhood but will keep you up to date on clothes, games, manners, and dialogue.

There are tricks to every trade and writing for children has its share. For one thing, make your hero a year or two older than the readers for whom you intend the story. Remember that girls will read boys' books but boys won't read girls'. If possible, choose as your subject something that interests you and is known to have an almost universal appeal to children, such as pets, travel, aeroplanes or outdoor sports. What interests did you have when you were ten, twelve, fourteen? What interests have you in common, now, with the children in your vicinity?

Children don't care a rap for style as such but they are super critics of story value. Your story must have enough drama and excitement to get and keep their interest. This doesn't mean that you must write blood and thunder thrillers (they won't sell as juveniles if you do) but that you must remember what was exciting and important to you as a child and

it must have an equal significance for you as you write.

Have you read "Little Women" by Louisa May Alcott lately? It's certainly not a streamlined thriller but it still sells well and libraries can't keep it on their shelves. The answer is that the story is obviously sincere and true to the life Miss Alcott knew and loved. You can't sham children but you can interest them in almost anything that captivates you.

Many people avoid writing for children because they feel they must use a limited, strained vocabulary that will stack up with some professorial word list. This is not true. Write your story as naturally and as vividly as you can. Go over it after it is finished, not before, and change any unnecessarily difficult words if that gives your story greater clarity. But if your long, hard word is the only right one leave it alone. Rudyard Kipling's "The Jungle Books" are among the great classics for children, yet have you ever studied the vocabulary in them?

Among the magazine markets for children's stories are the church school papers which have certain well-known taboos. You may not mention smoking, drinking, murder, swearing, and in some cases the theatre or dancing. I've written for a great many of these papers and I can't honestly say I've ever been hampered by the taboos. Drinking and murder just didn't seem to come up in my childhood or in the childhood of people I have witnessed most closely!

"But how about the morals?" people often ask. "Don't you have to tack on a moral for a church school paper?" The fact is you not only don't have to tack on a moral but you probably couldn't do so successfully. Your atmosphere and background should be healthy and wholesome, your hero a person whom you can honestly respect or sympathize with. But that's all. The old Horatio Alger technique in which the virtuous win in the last second of the last inning and the villain gets spanked is definitely out.

Above all avoid writing down. Children will read trash, they will read something old-fashioned, they will read great books and poor books, but nine times out of ten they avoid, and with reason, the "dear little reader when you are as old and wise as I am" attitude. Anatole France once said that in writing for children one should write one's very best and it might be good enough.



"Well, who'd you expect, Joan Bennett?"

FORTUNES FROM FILLING BALLOONS

... By ALLEN SAUNDERS

"Big Chief Wahoo," by Mr. Saunders, is syndicated to over 100 newspapers. He is the author, too, of another successful strip, "Mary Worth's Family." His home is in Toledo, Ohio.

DO you read the newspaper comic pages? If you don't, you may be haughtily spurning a road map to El Dorado. There is money for writers in the field of strip continuity—enough money to give you a surtax headache, around each March 15.

"But I'm no gag man," you may protest. "I'm a teller of tales."

That's perfect! Comic strips have long since ceased to be essentially comic. Today they are serial stories told in pictures. The men who write them are experienced literary craftsmen. If yarn spinning is your trade, this may be a new career for you.

"But," you insist, "I'm no artist!"

Neither am I. The first job is to ally yourself with a good cartoonist, or illustrator. If you don't know one, the director of an art school can recommend an advanced student, or a professional who will gamble with you.

It is customary for the artist and writer to make an even division of all profits. Sign an agreement to that effect. Make it legally sound. You are dealing with potential riches.

Having selected a partner, decide upon a central idea, something fresh, original and of universal appeal. Then give long and serious consideration to your principal character. If your strip is to be of the serious type—like "Flash Gordon" or "Terry and the Pirates"—your hero will be youthful, handsome, prodigiously brave. If you have selected a feminine lead—as in "Boots" or "Winnie Winkle"—she must be pretty, modishly garbed, resourceful in romance, plucky in time of peril.

A few successful story strips have been built around youngsters—for example, "Freckles," "Orphan Annie" and "Little Annie Rooney." Family stories, like "The Nebbs" and "Gasoline Alley," are strongly entrenched. At least one, "Mary Worth's Family," features an old lady. And if you want a flavor of comedy, you might try an Indian, like "Chief Wahoo," or a hillbilly, like "Li'l Abner."

The actual problem of creating strip continuity is not unlike that faced by any drama-

tist or fiction writer—suspenseful plot is the thing to strive for. But, whereas in a play or short story you may devote many pages to description, exposition and dialogue, in a strip you must present all this in from two to five small pictures, with dialogue cut to the bone. Around seventy-five words of dialogue should be your top limit in any one daily installment.

Be brief, then, is your cardinal rule. Let pictures tell as much as possible of your story.

And what stories should you tell? Any plot, with a few obvious exceptions, which would sell to a juvenile magazine of the adventure type, is good strip material. Favorite plot pattern is to get your hero in a hole, figuratively speaking, throw rocks at him, then show how he climbs out. Almost a basic plot is the Cinderella story. Notice how often your leading strips use that motif. They do it year after year, going endlessly through the cycle of rags to riches, riches to rags and back to empty pockets.

Then, of course, there is our old friend, "Boy Meets Girl." If your strip has a romantic trend, you'll find yourself telling this ancient tale over and over . . . but with one variation peculiar to the comic strip. Boy does not get Girl. Marrying off your two main characters, even to each other, loses readers. And when a strip loses enough readers it loses papers—and the authors have to go back to work.

Now you and your artist are ready to start the actual business of building a strip. You have selected a hero—perhaps a supernatural person living in the world of the future, a soldier of fortune, or a prize fighter, let us say. You have given him a few lady friends—girls who wear clothes that will attract the feminine reader, and wear them in a way that will get an appreciative ogle from the males. You have given your hero also a side-kick, a stooge to whom he may voice his thoughts naturally, thus avoiding clumsy soliloquies. You have selected some villains, unmitigated



"We prefer our contributors to use the regular entrance!"

scoundrels all, for there is no room for subtlety in the strips. You have agreed upon an opening story.

The next step is to put your actors to work. Write a synopsis of your plot. Strive for a smooth, easily grasped introduction of the story elements. Be sure the outline offers a maximum of day-to-day excitement and builds to a rousing climax.

Next, divide the story into daily episodes. Be sure that enough is told each day to advance your plot and that, in your final picture, a new threat or complication is looming on the horizon.

Don't fail to refresh your reader's memory daily on the main incidents of past action. Use a brief narrative panel at the start of the strip for this, or weave the material into dialogue balloons.

Be sparing of dialect; it's hard to read. Emphasize key words by heavy lettering, or under-scoring.

Provide your artist with frequent opportunities to show violent physical action. Nothing is as dull as a strip where the characters stand around stiffly, day after day, just talking.

Hold the average story to eight weeks, forty-eight strips. And the day you finish one story, have the introductory complication of another heaving into sight.

As for your actual collaboration with the

artist, lay out your own strip in pencil, square by square, even if your artistic ability is limited to stick figures. Write or letter your own copy into the sketches. That helps you cure your own wordiness. From your scenarios, the artist will make pencil drawings. Check these well. Watch the spelling. And check the inked final drawings. Boners are as bad in a strip as in a movie.

Avoid excesses of violence, bloodshed and horror, lest irate parents complain to your editors. Don't show women or children being physically harmed. Be careful not to offend racial, national or religious groups. Strive for striking, appropriate names for your characters. Don't lead your hero into a situation you aren't certain, in advance, you can get him out of. Check at the library on the accuracy of costumes, locales or unusual machines.

When you and your partner have completed a dozen strips, mail them to the head of a syndicate, the editor or manager. Mail them flat, not rolled. Send along a brief outline of future continuity, typed or in pencil sketches. Make it plain that you are prepared to carry on indefinitely. Syndicates are not interested in strips that will expire in a year or two. The average contract gives the creators 50 per cent of the net income, after mechanical costs are deducted.

These suggestions all apply primarily to strips syndicated in newspapers. They can be applied to work for the myriad comic magazines, but the rewards are usually much smaller.

How much can you expect to make? Well, if you and your partner, at the end of the first year, are not netting \$100 a week apiece, your enterprise is a failure. Above that, the financial stratosphere is the limit. When the late Sidney Smith signed his first ten-year contract on "Andy Gump," it was for a million dollars, with a custom-built car as a bonus.

If you click, you will get, in addition to newspaper royalties, income from movies, books, toys, games and countless other by-products. It has been estimated that such returns on "Popeye" have brought in as much as \$200,000 in a single year.

In some localities, the slang term "balloon juice," is used to designate an idea of low value. But, in the world of the comics, "balloons" are gushing with molten gold.

□ □ □ □

Independent Grocer has moved from 524 Southern Blvd., Bronx, N. Y., to 370 Lexington Ave., New York.

MAGAZINE ANALYSIS FOR WRITERS

... By DOROTHY BANKER

Skillful study of magazines will enable you to increase your sales. Dorothy Banker, successful California writer, offers practical help.

MAGAZINE analysis takes time, but it's a fascinating, dollar-producing task.

Each week I try to analyze one new magazine. I write down the name, address, date, frequency of publication, names of editor and department editors, and rate of payment. This information comes from market tips. Then I obtain as many as possible of the recent issues of the magazine to determine whether it offers an expanding or decreasing market. Usually, I do not take time to study fully a magazine that is apparently on the down grade for often I've learned just what an editor desires just at the moment that his publication is expiring and my efforts have been more or less wasted.

I study the advertising material, with the thought that advertising copy writers and agencies have numerous ways to key their messages and that my manuscripts must interest the reader groups they are trying to reach. Furthermore, an interesting advertisement, well illustrated, will often suggest a subject for an article or story.

For instance, I wrote a love pulp story around a glamorous couple pictured in an advertisement and took the key situation from the question asked and answered in the ad. That story sold the first time out and probably would not have been written had I not seen the picture.

Next I turn my attention to editorials, for these usually reveal the editor's policy or pet ideas. A sentence or paragraph will often be good source material.

Once I read this editorial question, "What can women of America do to help their older sisters, who are in need yet well enough to work and desirous of working?"

I answered that question by writing a story about an older woman in our neighborhood who built a thriving income by stepping in as "grandmother" to children whose real grandmothers were away or not living. That story sold to one of the religious magazines.

In analyzing magazine fiction, I give consideration to whether the titles and plots are good, bad or indifferent, just what might have caused the editor to publish the material, and

classify each piece as to type—romantic, domestic problem, action, and so on. Then I study the characterization, viewpoint, use of narration and dialogue, style and whether the appeal is masculine or feminine, for adults, young people or the family group as a whole.

Short stories, novelettes and serials are studied separately and in the case of serials, special attention is given to instalment endings.

Fiction used will reveal interesting and sometimes surprising editorial likes and dislikes, to be discovered only by reading of the publication.

For years, I overlooked the possible market offered by a well-paying religious magazine, with the belief that none of my light love stories would appeal to the editor. When I chanced to see a copy of that publication at the home of a friend, I was surprised to find that the editor used several light love stories per issue. Since then I've sold to him many such stories.

For non-fiction pieces, I write down the lengths, whether there are continued or regular features, probably written by staff members or on assignment, and whether there are free-lance pieces. Study concerns itself with titles, sub-titles, if any, subject matter, beginnings, endings, manner of presentation, illustrations, whether these are merely decorative or amplify the text, and whether they were supplied by the writer or editor.

Many times a non-fiction manuscript in print will suggest one that I may write, particularly if I disagree with the thesis of the writer. For instance, a magazine published an article by a woman who said that no couple should plan to have a child without having at least three thousand dollars in the bank and a clear title to a home.

I didn't think she was right and said so in three thousand words. The editor of the same magazine paid me two cents a word for disagreeing with her. Probably I would never have thought of setting down my thoughts on this particular subject if I'd not seen that issue of his magazine.

If there are departments, I watch these from issue to issue to learn if they are open for contributions I might make. When a magazine sponsors a prize contest, I usually enter it, unless it lies entirely outside of my abilities, and I have been well rewarded for such entries.

My talents don't run to writing verse, but if they did, I should give attention to lengths, treatment and choice of subjects.

Usually, I make it a point to study the first

issues of new publications, but in doing so do not neglect established ones.

Sometimes, with amazing suddenness, editorial formats and requirements of long standing may be changed completely, and the writer who neglects to note such changes may meet rejections when he expects checks.

Oh, yes, it takes time to analyze magazines, but the checks I have received from bigger and better markets since I set myself to the task is proof that it is time exceedingly well spent.

THE WAY TO WRITE A BOOK

From Oliver Wiswell, By Kenneth Roberts

THE next morning found me seated before a rickety table, cudgeling my brains as to where to start, and hopelessly telling myself, as would-be authors always do, that I didn't know enough about anything to write a book. Only too clearly I saw I had been a fool ever to have thought of such a thing.

But when I came out from my room and told Mrs. Byles I couldn't do it, she went at me like a fury.

"You've been working less than four hours," she cried. "It's taken you only four hours to decide to abandon that history you've been talking about for over two years! Well, let me tell you this, Oliver Wiswell: a book's nothing but a lot of sentences on paper! You need an idea behind the sentences, a determination to make the sentences clear and readable, and a moderate amount of good taste in your selection of words. That's all!

"The way to write a book is to write one sentence and then write another, and keep on doing it every day, rain or shine, sick or well!

"One of the things Belcher liked to talk about, after we'd gone to bed, was the number of people who thought they could write books if they only had the time. The trouble with 'em, he said, was that most of 'em lacked the brains, even, to understand that the way to write a book is to write a book!

"Don't let me hear any more about how you can't write a book, Oliver Wiswell! Just you step right back upstairs and put something on paper. It won't be what you want to say, of course. No writer ever writes a thing decently the first time. When Belcher was in bed, he always told the truth; and many's the

time he told me, in bed, that even Shakespeare had to tinker with his sentences, just like every other author. Belcher said the way to get a sentence written properly was to write something, and then keep changing it. You can be mighty sure of one thing, Oliver: if you don't write anything, you won't have anything to change."

I told her I couldn't make up my mind where to start.

"Start anywhere," she cried. "Start with your own father! Tell how he was against the Stamp Tax, along with every other American! Tell how all of us, rebels and Loyalists, wise and foolish alike, were against bad government and silly measures. Then tell how the fools began to advocate silly measures of their own; how they raised mobs to destroy those who disagreed with them, and to tear down everything they didn't like, no matter whether it was good or bad. Tell how the wise men couldn't stand it and so refused to have dealings with the fools! Tell all the things that happened in the very beginning—all the things we've already forgotten, but should never be allowed to forget. That's easy enough, isn't it?"

"Yes, I suppose so," I said.

"Listen, Oliver," Mrs. Byles said, "when my father was nineteen, he was told to sail a brig to Cadiz for salt. He didn't say he *supposed* he could do it! He went and did it! You do what I tell you! You have a hundred pages of manuscript on your desk by the end of this week, so I can arrange for French spies to drop in and go through it."

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DANGEROUS POTION

By LESLY RAINE

Words that are my only clarity are my final confusion
and I can take a small and simple feeling
and put it into words
and seek for stronger words
—and find them—
and in the end
instead of pouring my feeling into my words
I am pouring my words into my feeling
till it is filled with depth and power and desperate reality
it never had
before my eager careless hand reached out to stir
the sorcerer's kettle
that is rhyme.

THE CATHOLIC MARKET

WITH LIST BY PAULINE GAY

A HITHERTO unexplored field for many writers of wholesome short stories, serials, and articles, is the Catholic press. Many of the publications are "little magazines," using but a small amount of material, paying, generally, low rates. However, many writers now appearing in the larger, higher-paying publications owe their toe-hold to the courtesy and encouragement they received from editors of these same "little magazines."

Although contributors will largely be of the Catholic faith, the work of Protestant writers, if it meets requirements, will be given equal consideration. Wholesomeness is the outstanding characteristic of acceptable fiction—the glorification of marriage and the home, the application of Christlike principles to everyday life.

Poetry, of which a considerable amount is used, has, for the most part, a religious slant. (Some 16 of the magazines listed below include poetry in their needs.)

Standard practice is payment on publication.

The following compilation is made from the day-book of Pauline Gay who, under a variety of pen-names, contributes widely to these Catholic magazines.

Annals of Our Lady of Lourdes, The, Box 6, Notre Dame, Ind. (M-10) Short stories 700 to 1,800; serials, articles. Courteous, prompt. About 3/4c. Editor, Rev. James McElhorne. A wide-open market. Helpful to beginners.

Annals of St. Anne, The, New Orleans. (M-5) Short stories, religious slant. Low rates. Prompt and courteous.

Annals of St. Joseph, The, St. Norbert Abbey, West De Pere, Wis. (M-10) Rev. Fabian Jocaquier, editor. Short stories, serials, poetry, articles. A wide-open market, but as this is a "little" magazine, rates are low. Prompt, courteous.

Annals of The Holy Childhood, 949 N. Lincoln Ave., Pittsburgh, Pa. (M-10) Nice to deal with. Juvenile stories and sketches.

Apostle of Mary, 108 Franklin St., Dayton, Ohio. (M) Articles dealing with Catholicity.

Apostle, The, 23715 Ann Arbor Trail, Dearborn, Mich. (M-10) Stories must be slanted to vocations. Low rates. Prompt, courteous.

Baltimore Catholic Review, Baltimore, Md. (W-5) Uses occasional poems. Most stories come through a syndicate.

Bengalese, The, Washington, D. C. (M-20) The slick paper type. Prefers short stories of missions in our own country. Good rates. Wide-open market and **hard to make**. Courteous, prompt.

Catechist, The, Huntington, Ind. (M-10) Short stories of missions in the Southwest. Good rates. Prompt, courteous, and **hard to make**!

Catholic Action News, Fargo, N. D. (W-5) Just what the name indicates, a publication carrying Catholic Action, in action. Nice to deal with.

Catholic Charities Review, 1317 F St., N.W., Washington, D. C. (M) Articles and short stories with Catholic atmosphere.

Catholic Chronicle, Toledo, Ohio. (W-5) Uses outside material, mostly shorts and timely articles.

Catholic Columbian, Columbus, O. (W-5) An up-to-the-minute publication, open for good Mss. Nice to deal with.

Catholic Educational Review, 1326 Quincy St., N.W., Washington, D. C. (M) Articles on education.

Catholic Messenger, Des Moines, Iowa. (W-5) Uses outside material. Nice to deal with.

Catholic Monthly, Rockford, Ill. (M-10) Low rates. Slow, nice to deal with. Rev. Thomas Finn, editor.

Catholic School Journal, Milwaukee, Wis. (M) Articles pertaining to schools.

Catholic Transcript, The, Hartford, Conn. (W) Articles dealing with Catholicity.

Catholic Virginian, The, 811 Floyd Ave., Richmond, Va. (W-5) Pays \$40 for short stories of 1,000 and serials accordingly. Some poetry. Wide-open market. Rev. Francis J. Byrne, editor.

Catholic World, The, 411 W. 59th St., New York. (M-25) A literary magazine, prompt, courteous, extending a helping hand to beginners. Takes poetry, prose of all lengths; pay is excellent.

Catholic Young People's Friend, 2001 Devon Ave., Chicago. (M-5) Uses some outside material. Nice to deal with.

Christian Family, 365 Ridge Ave., Evanston, Ill. (M-10) Poetry, serials, shorts and articles. Stories must glorify marriage or cater to vocations. Slow, but sure. Nice to deal with.

Church World, The, Portland, Me. (W-5) Uses occasional shorts and timely articles.

Companion of St. Francis, Jeffersonville, Ind. (M-10) Buys one short—about 700 words—a month. Pays \$3 a page. Prompt.

Companion, The, Mount St. Francis, Ind. (M) Articles and shorts.

Cowl, The, 110 Shonnard Place, Yonkers, N. Y. (M-10) Poetry with a religious trend, shorts that foster vocations. Good pay, prompt and courteous.

Daily Tribune, Dubuque, Iowa (D-3) Uses outside material in Literary Forum. Virginia Donavon, Forum editor, is a grand person.

Elkon, 1355 Basin St., Montreal, Canada. (M) Articles and stories with Catholic background. Rates indefinite.

Emmanuel, 174 E. 76th St., New York. (M) Query first.

Extension Magazine, 360 N. Michigan Ave., Chicago. (M-25) A wide-open, courteous, high-paying market for poetry, shorts and serials. Likes adventure, love, character sketches. Eileen O'Hayer, editor.

Far East, St. Columbans, Neb. (M-10) Wide open, and the editor, Father Patrick O'Connor, is grand to deal with. Helps on revision. Pays \$15 for shorts of about 1300 words. No poetry.

Field Afar, Maryknoll, N. Y. (M-10) Uses a short story a month, generally with religious background. Prompt.

Forest Leaves, Gabriels, N. Y. (Q-35) Short stories dealing with vocations. Courteous, prompt, low pay.

Fu Jen, 176 W. Adams St., Chicago. (M) Shorts and articles dealing with China.

Grail, The, St. Meinrad, Ind. (M-10) A wide-open market for poetry. This "little" magazine gave many of the best known Catholic authors their toe-hold. Myrtle Conger, Constance Edgerton, Nancy Buckley and others whose names are now in the large magazines lay their start to **The Grail**. Pays \$6 a story. Courteous and prompt.

Indian Sentinel, The, 2021 H Street, Washington, D. C. (Q-25) Query first. Uses stories, poems and articles.

Jesuit Missions, 257 Fourth Ave., New York. (M) Articles on Catholic personages past and present.

La Sallette, The, Missionary, La Sallette Seminary, Allamont, N. Y. (M-10) Uses one short story a month. Low rates, prompt and courteous.

Little Flower Circle Magazine, Box 18, Grand Rapids, Mich. (M-10) Poetry, shorts and serials. Low rates as this is another "little" magazine to which big names in Catholic fiction contribute (Constance Edgerton, Grace Keon and Isabelle Keefe). The editor, David McLaughlin, is grand to deal with.

Little Flower Magazine, Oklahoma City, Okla. (M-10) Slow . . . Uses poetry and shorts and timely articles.

Little Missionary, Techny, Ill. (M-10) Courteous, prompt low rates. Uses juvenile material—poems, short stories and articles.

Magnificat, Manchester, N. H. (M-20) Wide open for shorts, articles, serials and poetry. Prompt, courteous, grand to deal with. Moderate rates. Sister Mary Ignata is editor.

Manna, St. Nazienz, Wis. (M-10) Another juvenile, for children in the grades. Leans toward religious tales, preferably where vocations are fostered. Courteous, slow and small rates, as this is another "little" magazine.

Mary Immaculate, 1900 McCullough Ave., San Antonio, Tex. (M-10) Stories, shorts and serials, poetry and articles. Slow but courteous and sure.

Messenger of Our Lady of Sorrows, 3121 Jackson Blvd, Chicago. (M-10) Uses some reprints, but buys an occasional short. Good rates, prompt, courteous.

Messenger of the Blessed Sacrament, 184 E. 76th St., New York. (M-10) Stories slanted toward religion in every day life, not goody-goody, but taking Christ's life as our model. Good pay, prompt. Some of the top-notch Catholic writers are steady contributors.

Mirror, The, Box 1570, Springfield, Mass. (W) Articles.

Missionary, The, The Mission House, Brookland Station, Washington, D. C. (M) Published by Holy Cross Fathers. Articles and shorts—but they must be classics. Good pay.

Observer, Rockford, Ill. (W-5) Uses outside material, if it is good.

Parish Visitor, 328 West 71st St., New York. (M-20) A strictly vocational magazine, which from its origin has featured Constance Edgerton's vocational stories, also Grace Keon and others. A slick paper magazine; good rates. Takes religious poetry, articles on mission work where welfare work plays a major part, as the community of Parish Visitors are welfare workers. The editor, Mother Mary Teresa Tallon, is nice to deal with.

Preservation of The Faith, Silver Springs, Md. (M) Articles and short stories dealing with the Faith.

Register, The, Denver, Colo. (W-5) Articles on the world today. Pays \$5 and reports in two weeks.

Rosary Magazine, The, 141 E. 65th St., New York. (M-15) Buys poetry, shorts and serials, if they fit its standard. Reports promptly. Hard to make. Good pay, and courteous.

Southwest Courier, Oklahoma City, Okla. (W-5) Joseph Quinn, editor. Some outside material, if it is timely.

St. Augustine Messenger, Techny, Ill. (M) Articles on Catholic activities. Query first.

St. Cloud Messenger, St. Cloud, Minn. (M-10) Another "little" magazine, wide open for shorts, serials and poetry.

St. Francis Home Journal, Castlegate Avenue, South Hills Branch, Pittsburgh. (M-20) Poetry, short stories, articles, slanted toward Franciscan activities. Good pay, prompt, courteous and—hard to make.

St. Jude Magazine, 62 E. Lake St., Chicago, Ill. (M) Publishes historical sketches, stories with authentic background. Courteous. Rates indefinite.

Sunday Visitor, Youth Section, Huntington, Ind. (W-5) A wide-open market for serials, shorts, articles, ideas, news of the moment. Nice to deal with. Leonard Doyle is editor—and a grand one. Good rates.

Telegraph-Register, Fenwick Bldg., 423 Commercial Square, Cincinnati. (W-5) Open for good shorts and timely articles. Prompt and nice to deal with.

Torch, The, 141 E. 65th St., New York. (M-10) A hard-to-make market, but once you've made it, your name is a legend. Good pay. Slant to Christ in every-day life.

Universe-Bulletin, N. B. C. Bldg., Cleveland, O. (W-5) Joseph Gelen, editor, and a very fine one to work with. Buys short shorts. \$5 each. About 800 words. Prompt and courteous.

Victorian, Lackawanna, N. Y. (M-15) Another "little" magazine but nice to deal with. Pays \$6 a story—about 1200 words.

Vincennes, 1405 9th St., St. Louis. (M-10) Fine folks to deal with. Another "little" magazine, but once you make it, there you are, every month. Slants toward religion, glorifies marriage, and depicts the home life of Mr. and Mrs. Average Citizen.

Voice of St. Jude, (M) 64 E. Lake St., Chicago, Ill. Articles and short stories.

Western Catholic, Quincy, Ill. (W-5) Buys short stories, about 800 words; pays \$3. Nice to deal with.

Discontinued

The Franciscan, Paterson, N.J.

The Franciscan Herald, Chicago.

Mission Fields at Home, Cornwells Heights, Penn.

Our Lady of Sorrows, 3131 Jackson Blvd., Chicago, Illinois.

Paduan, Pulaski, Wisconsin.

Pax, Newton, N. J.

The Sunbeam, 3840 South Wells St., Chicago, Illinois.

Social Justice, Royal Oak, Mich., has been suppressed by the Federal government for publication of allegedly seditious statements.

LOW-COST PHOTOS FOR ARTICLES

By FREMONT KUTNEWSKY, New Mexico

TO the writer of trade features, pictures, too often, are a headache. They always were to me until, on the suggestion of a business acquaintance, I bought a small \$3.50 Agfa Pioneer, a slightly modernized version of the well-known Brownie type of box, attached a \$1.00 reflector, and found I could turn out salable candid flash shots at a cost of only 23 cents, including an 11 or 12-cent flash bulb.

What I like about this little contraption is the utter absence of complications. I don't have to think about shutter speed or exposure time. I merely look through a slot, view the picture I hope to get, and press the button. Clearest pictures are obtained from objects from eight to ten feet away from the lens, but I have made a number of passable pictures of entire rooms—small ones—with daylight to help.

The camera has its limitations. It seems to squeeze and reduce things so that when you take a shot at a building the picture looks as though you were a half-mile away. For outside pictures I use a postcard size kodak when possible.

But it's the inside shots of men, women, machines and operations that give a writer the most trouble, and for these the little Agfa does a fairly satisfactory job. You can take pictures with it the same way you take your notes, as you go through a place of business with the proprietor.

Many trade journals use pictures in smaller sizes than my 2 $\frac{3}{8}$ x4 $\frac{1}{4}$ -inch prints; in the reducing process, my small pictures become sharper. Editors would rather have six or seven small illustrations than one or two large ones at equal cost, especially for convention reports where the more individual delegates and officers shown, the better.

A writer who can furnish pictures at 23 cents each to go with his story can afford to take space rates for the area they cover in the printed page. With plenty of pictures to work with, the editor can play the feature strong by ordering larger cuts or crowd it into a modest space by having them made smaller.

Because of the small cost of operation, I take a great many pictures, and the more pictures I take the more good pictures I get. Too, I run up against less resistance on the part of people to having their pictures taken, because there is no routine of getting ready to snap. By the time they realize a picture is being taken, I've pressed the button.

Because I have this camera I pick up stories that I

wouldn't otherwise bother with—stories that wouldn't be worth anything without pictures and wouldn't be worth illustrating with \$3.00 commercials.

Even when the editor demands professional 8x10's, my small potshots are not wasted. They give him an idea of what can be had, and help sell him on buying the feature.

Sometime, I may turn camera fan, with elaborate equipment and books on light, distance, shutter speeds, exposure, etc., but I feel there is an invisible line beyond which the writer becomes a photographer and I'm not ready to cross that line—yet.

□ □ □ □

BOOKS RECEIVED

CHRONICLE OF WESTERN BOOKS PUBLISHED IN 1941, by Alfred Powers, Creative Writing Division, Oregon State System of Higher Education. Paper, 20pp. No price announced.

The author lists 218 titles—history, Westerns, juveniles, Indians, WPA programs, poetry, novels, etc. The discussion of Western literature is very readable, and there is a valuable list of book publishers of the West. Mr. Powers doesn't handle the problem of Westerns satisfactorily. He offers 18 titles, not as selections but as samples, and scorns the whole field ("these curious, patterned, unmotivated chronicles.") We think Mr. Powers should have (1) published a complete list (not an impossible task), or (2) submitted a list of 1941 Westerns with acknowledged literary merit.

PUBLICITY: HOW TO PLAN, PRODUCE AND PLACE IT, by Herbert M. Baus. Harper & Bros. 252 pp. \$3.00.

Declares Mr. Baus, "There is a formula of publicity that can be applied to any problem of getting information before the public." He hopes his book will help "convert publicity from a racket to a profession."

This is a professional text, thoroughly sophisticated. (Example: "If you intend to entertain newsmen, be prepared to accommodate vast and healthy thirsts. . . . Don't bring in a bottle of whisky for the city editor while the publisher is in the same room.") The author doesn't miss a bet—he covers all kinds of publicity, with attention to television, column plugs, plants, leg art, photographer relations, and a thousand other things.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

XL—THE ALL-IMPORTANT PURPOSE-THEME

A majority of stories found in popular magazines—both in the general and women's fields—and in popular novels and photoplays, adhere to the old stand-bys—the basic themes—dressed up with thrilling action, appealing characterization, tense drama—often with brilliance and sophistication. The difference between a pulp love story and a slick-paper love story, for example, is not likely to be in the theme, but in the dressing. The style, perhaps, is more deft in the latter, the drama more sophisticated, the characterization more subtle.

Generally speaking, in the slicks, there is greater reliance, for the attainment of drama, on simple, ordinary situations common to everyday life, in contrast with unusual, occasionally strained and forced situations found in the pulps.

Remember that this is a generalization; it is not offered as a rule that holds true in every case. Where, however, would you expect to find a love story in which the conflict between the man and the girl is based upon her objection to his careless, spendthrift method of running a farm—in a pulp or a slick? Right! It appeared in the *Saturday Evening Post*.

Another story in the same magazine deals with a backwoods girl who yearns for a husband so that she will have some one to help make a success of her farm. In a *Collier's* yarn, a young husband and wife nearly come to the parting of the ways because she objects to his lending twenty-five dollars to a needy friend. In a *Cosmopolitan* story, the love drama revolves around the heroine's fear of going through the ordeal of an operation.

These situations are too humdrum for pulp readers. They demand situations in which the drama is readily apparent. In the pulps, lovers quarrel because of jealousy over rivals. The hero rescues the heroine, not from loss of her farm, but from desperate gangsters. Relationships are endangered, not by trivial differences, but by controversies involving large stakes.

Even when the slicks employ the same hectic situations that appeal to the pulps (and they do employ them frequently) more pains are taken to make them appear like situations that could occur in the lives of everyday people. We are far more likely to find supermen and super-beauties in pulp fiction, than in the slicks.

Again let it be emphasized that these are generalities. The obvious dramatic situations are found both in pulp and slick-paper stories; but the trend is toward a closer mirroring of life in the slicks than that required for the pulps.

The purpose of emphasizing these distinctions is to make it clear that the same basic themes serve both groups alike. The thrills, stirring action, and emotional appeals of pulp fiction and the sophistication, human drama, and character exposition of the slicks, broadly speaking, are likely to be draped on the same structural outlines or basic themes.

Stories of deeper import, in which the purpose theme or essence overshadows the basic theme, find

their way to some extent into the general magazines edited for intelligent readers, but they are more the rule in publications of literary appeal and in a few of the better books issued each year. Many appear as plays.

An example of what is implied here may be found in Eric Knight's best-selling war novel, "This Above All." Summarized, or reduced to its least common denominator, this is the story of Clive Briggs, who has deserted from the army because he cannot fight for an England which he holds responsible for squalid conditions that embittered his early life. He meets Prudence, a sergeant in the WAAF, and, largely through the love that develops between them, he at length achieves a new viewpoint. He is returning to Prue, preliminary to rejoining his regiment, when he is killed helping to rescue some victims of a bombed dwelling.

The basic theme to which this reduces is the familiar "Atonement achieved through sacrifice."

It would be a great injustice to the story and its author, however, to assert that a demonstration of this theme constitutes the purpose of the book. The purpose theme—as in many fine books—is something to be felt, rather than put into words. We might express it, at least imperfectly, in these phrases: "Despite all its faults and abuses, there is something worth sacrificing and fighting for in our way of life." Or, as Prue of the story vows to her unborn child: "We'll have to fight now for what I believe in. After that, we'll fight for what he believed in."—Meaning, as the reader will understand, a truer democracy and a world of more evenly distributed opportunities.

This purpose-theme is as far removed from the basic theme obtained by reducing the story to outline form as the purpose themes and basic themes of "Pygmalion" and "A Doll's House," which have been previously discussed.

These illustrations, and those given in the lesson preceding, seem to demonstrate adequately that the importance of the basic theme diminishes as the scale of reader intelligence rises. We might summarize it thus:

In fables, stories for children, and stories for immature minds generally, the basic theme is all-important. In stories for fairly developed minds, the basic theme is less essential, but it suffices. That is, it furnishes a substantial outline on which to hang the exciting action, thrills, glamor, dramatic sequences, and enthralling characterization which average readers seek.

For still more advanced readers—call them, perhaps, the literati—something additional is required. To tempt sophisticated palates, there must be an element corresponding to the bouquet of fine madeira. Exciting action, engrossing characterization, vicarious thrills, are not enough. The story must give a meaning to life, a slant on behavior, a subtle new angle on social questions, a glimpse of the inexpressible. And it is this added something that constitutes the real value of the story—not the well-worn but serviceable basic theme which may be revealed by analysis of its more obvious plot elements.

PRACTICE SUGGESTIONS

1. Reduce a number of pulp and smooth-paper stories to their basic themes. In each case try to determine what element principally served to give it reader appeal. Was it the basic theme, the dramatic action, the characterization, the thrills of vicarious romance—or what?

2. Select what you would consider stories for more intelligent readers—stories such as described in the final paragraph of this lesson—and reduce them to

their basic themes. Then try to express the purpose theme of each, and compare.

3. See if you can find a good example of each type of story in the ascending scale of reader intelligence, ranging from material for child readers, through the pulps, the slicks, and finally work of deeper import. Isolate the purpose-theme and the basic theme in each piece reviewed and appraise them as to their relative importance in achieving the effect sought by the author.

YOU HAVE TO BE A TENDERFOOT

By JAMES HOWARD HULL, Connecticut

THE hall of fame is crowded with writers who had no first-hand knowledge of their subject. Was Homer present at the siege of Troy? Did Malory, Tennyson, or Mark Twain ever visit the city of Camelot? Did Kenneth Roberts ever meet Benedict Arnold? Did the author of "Alice in Wonderland" ever see a Cheshire Cat? Did Ambrose Bierce ever encounter a Damned Thing. A thousand times, No.

Yet most teachers of English literature believe that a writer of fiction works best when he writes about the things he knows about, by personal observation and first-hand experience.

On the other hand, editors of fiction magazines believe almost the opposite. Few of them will admit that a writer equipped with elaborate knowledge of his subject has any advantage over a writer of *the same ability*, possessing only a reasonable, satisfactory, convincing, superficial knowledge of the things he writes about.

On many points both professors and editors agree. They agree that you can't write a story unless you have learned *how* to write a story; that the details of background which make the story convincing are not the story itself, and that no encyclopedia contains one word of good fiction, that what is false is just as useful as what is true, provided it is something everybody believes to be true; even Shakespeare agreed to that.

About this riddle there is something which seems to center around the proposition that a writer's impressions are his material. Read the autobiography of any distinguished writer, and you will find in it, in black and white, the original source of every scrap of fiction he ever wrote. He doesn't put into the story of his life what he *knows*; he puts into the book only the things that have impressed him most, for those are the only things he remembers.

Must a writer, then, be a cowboy himself in order to write a good Western story? He most certainly must; if he isn't, his story is rubbish. But wait, Mr. Walter A. (cowboy) Tompkins. Before you shoot me for calling you a liar, let's talk things over. What is a cowboy, anyway? Why, I have known hundreds of men whose work was the job of pushing cattle around in the great open spaces. Not one single one of them was a cowboy. No cowboy is ever a bullwhacker by trade. The real cowboys work at every trade in the world except bullwhacking. Being a cowboy is like being an American; it is a state of mind. If a writer is a cowboy, and can see himself objectively, and is impressed by what he sees, that impression, and that alone, is his material. All he needs beyond that is a small shelf of books, to give bodies to his heroes, the souls of whom are his own soul.

I became a cowboy myself at the age of twelve. Up in the attic was a huge pile of very old *Century* magazines, and in each number was one Western story. I used to sneak up there and read them. I

was sorry when they were finished, for that kind of yarn was my idea of good literature. After that I knew I was a cowboy.

Twenty years ago I could write Western stories, because I was still a cowboy then. I thought at the time it was because I had traveled around the West quite a bit and camped with men who rode horses and packed guns. I sometimes tried to explain this to editors, but they were only amused. It was fiction they were paying me to produce, not information. The time came when I couldn't write Western stories any more. I thought at first it was because I couldn't write anyway, but no; I can still do that. It was because I was no longer a cowboy. I am sincerely sorry.

It was Bret Harte who first pointed out that it is always the tenderfoot, never the old sourdough, who achieves the spiritual experiences which serve his purpose as material for stories. To the old sourdough, everything is commonplace and without meaning. To the tenderfoot, everything sparkles. Bret Harte was not born and raised in the West. He went there and discovered it. He was always a tenderfoot, and not only admitted it, but insisted that no man can write good fiction unless he is a tenderfoot. No tenderfoot knows his material. He sees it. He is impressed by things which, to the old-timer, have no significance whatever, and those impressions are his material.

Kipling, who traveled all the way to California to look up Bret Harte, always admitted that he learned from him the secret of getting material for fiction—the secret of viewing the glory of human experience always through the wondering eyes of a tenderfoot. Kipling did not know India. He saw India, only as a tenderfoot can see.

As for Joseph Conrad's "sea stories" they were mostly about nearly everything except the sea. Being a sea captain, he knew the ocean as an old-timer knows it, and for that reason he repudiated the ocean itself as a source of material. For him it was not material; it was thoroughly commonplace. He used the ocean only as a background, and the things he wrote about were the things he saw on land, in this country and that, through the eyes of a tenderfoot. Single exception is "The Tempest."

So it seems that the professors are sometimes a little wrong. They persist in the belief that this famous author and that knew all about the things they wrote about. As a rule they didn't know all about them. They knew only a little about them, seen through the eyes of a tenderfoot, and so impressed by them.

On the other hand, editors of magazines are not really always right. Some editors believe in miracles. They give the author of a good story credit for having created it out of thin air, when, if they knew the facts, the author has really seen his story, and couldn't have written it otherwise.

THE AUTHOR & JOURNALIST'S ANNUAL HANDY MARKET LIST OF

SYNDICATES

MAY, 1942

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Occasional syndicates are dilatory and unreliable in handling submissions. The Author & Journalist, of course, can assume no responsibility for the concerns here listed. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art.

Be sure to enclose return postage or (preferably) stamped envelopes.

Acme News Pictures, Inc., 461 8th Ave., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures from free-lances. \$3 up, Acc.

Adams, (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips. Has regular sources.

Adams, W. Clarence, Box 126, Jonesboro, Ark. Special feature-news articles. Regular channels, or special assignments. Does not consider unsolicited material.

Alden (John M.) Features Syndicate, P. O. Box 1612, Hollywood, Calif. Columns, serials and short-stories (first rights) with Hollywood background; feature articles, news features and pictures; comic strips. Regular sources most of the time. Percentage basis. Berne Abbott.

Allied Features Syndicate, 515 5th Ave., New York. Short stories, columns, cartoons, strips. Royalty, usually 50-50.

American News Features, Inc., 595 5th Ave., New York. Comic strips, feature articles, second rights to serials. Percentage basis.

Anglo News Service, 42 E. 50th St., New York. Regular sources for news features, photographs, variety of columns and fiction. Mostly from regular sources. Royalties, 50%. Louise W. White, Mng. Ed.

Associated Editors, 1341 Connecticut Ave., N.W., Washington, D.C. Weekly boys' and girls' page; articles up to 800 words; novel puzzles, tricks, magic, how-to-do, how-to-make, etc. W. Boyce Morgan. ¼ cent a word, month preceding publication. (Submit at least 4 months before publication date).

Associated Features Syndicate, 1776 Broadway, New York. Considers comic strips, cartoons, feature articles, serials and short stories, first and second rights; mystery and detective novelettes, to 25,000. Outright purchase, Acc. and Pub, ¼c. Robert W. Farrell.

Associated Newspapers, 247 W. 43rd St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

Associated Press Feature Service, 50 Rockefeller Plaza, New York. Practically all from regular sources, but considers free-lance novels of romance, adventure, mystery, American backgrounds, clean, fast-moving action, 50,000 words up. Newspaper rights purchased outright, payment on acceptance. M. J. Wing, Ed.

Authenticated News, Times Bldg., New York. (Affiliated with Central Feature News.) Rotogravure feature pages only. Considers exclusive, up-to-date photos, news pictures. Outright purchase, varying rates. Stephen K. Swift.

Authenticated News Service, Box 326, Hollywood, Calif. Motion picture, radio programs and contests. 50% royalty. Query.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in several large cities west of Mississippi. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Beery (Ray C.) Syndicate, Pleasant Hill, O. Comic strips, editorial features, Pictorquizes; serials, second rights. Outright purchase, Acc. or royalty, 25 to 50%.

Bell Syndicate, Inc., 247 W. 43d St., New York. (Affiliated with the Associated Newspapers.) Flooded with material and requests no free-lance contributions. Kathleen Caesar, editor.

Better Features, Box 149, Middletown, Ohio. Educational and inspirational material from regular sources as rule. 50-50 percentage basis. Not in the market at present.

Blake Enterprises, Box 214, Yellow Springs, O. Human interest columns concerning little human things in American life. Payment, Pub. Query Emmons Blake, Editor.

Bressler Editorial Cartoons, Times Bldg., New York. Daily editorial cartoons, usually staff prepared; buys occasionally from free-lances. Payment on acceptance according to quality.

Cambridge Associates, Inc., 163 Newburg St., Boston, Mass. Business and financial articles from regular sources.

Casey (Elizabeth) Cooking & Homemaking Schools, 2096 Grand Ave., St. Paul, Minn. Recipes, household hints, beauty aids and child care articles, staff prepared. None purchased.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

Central Press Association, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first and second rights to serials, 75,000-90,000. Outright purchase, Pub.

Central Press Canadian, 80 King St., Toronto, Ont., Canada. News and sport pictures and stories chiefly from regular sources. Pays \$1.50 per photo, on acceptance. R. B. Collett.

Chapman, Wm. Gerard, 100 W. Monroe St., Chicago, Ill. Fiction by established writers—query first.

Chapple (Joe Mitchell), Inc., 900 Statler Bldg., Boston, Mass. Brief sketches of people, interesting, odd, unique, obtained from regular sources.

Chicago Journal of Commerce, 12 E. Grand Ave., Chicago. Financial and economic charts principally from regular sources. W. L. Ayers.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific materials, columns, cartoons, comic strips. Outright purchase, payment on acceptance.

City News Bureau, 7 Water St., Boston, Mass. News, features, interviews, cartoons occasionally, columns occasionally, news photos. Outright purchase on publication at 1c a word, mostly from regular sources. Query.

Collyer's News Bureau, 300 W. Adams St., Chicago. Considers sports features, photos. \$5.00 a column, Acc. J. S. Klein.

Columbia News Service, 42 E. 50th St., New York. All features staff-written. Picture material wanted—news, semi-news, legs, collegiate roto and collegiate leg series, science, etc. Singles and series. \$2 to \$10 per picture. Stanley P. Silbey.

Columbia Syndicate, 570 7th Ave., New York. Feature articles, cartoons, columns, comic strips. 50-50 percentage basis.

Connecticut News Association, 83 Fairfield Ave., Bridgeport, Conn. News features, market and financial reports, staff prepared or assigned to regular contributors.

Consolidated News Features, Inc., 247 W. 43d St., New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Feature articles, 6 or more in series, news features, columns, cartoons, comic strips. No news pictures or fiction. Horace Eps.

Consolidated News Service, 439 Main St., Orange, N. J. Not in market.

Continental Feature Syndicate, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources; also photos, real art or nudes, suitable for advertising purposes. Query first. Percentage basis. Easton West.

Crutcher (Carlie) Syndicate, 300 W. Liberty St., Louisville, Ky. Newspaper features, strips, columns, panels. Royalty basis.

Cruz News Service, 473 Grand Ave., Leonia, N. J. Historical and political features; considers "The Unknown in History," 600 words. Outright purchase, current rates.

Detrick (Betty) Features, Bradbury Bldg., Los Angeles. Fully stocked at present.

Daily Sports News Service, 820 Park Ave., Brooklyn, N. Y. Sports and sport features. Feature articles. Cartoons. Columns. First and second rights, serials and short stories, varied lengths. Staff and free-lance material. Payment on acceptance.

David Lawrence's National Dispatch, 2201 M.S., N.W., Washington, D. C. David Lawrence's daily dispatch on national affairs. Regular sources.

Dench Business Features, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

Devil Dog Syndicate, 820 Park Ave., Brooklyn, N. Y. Uses both staff and free-lance material. Sports, motion picture plots, news, shorts, serials, news photos, cartoons, comic strips, first and second rights. Outright purchase on acceptance, varying rates; also royalty basis. Contributors must enclose 25c handling fee, and stamped envelope for return.

Dispatch News Features, 220 Boscobel Pl., New York. News features, cartoons, news pictures, both from regular sources and free-lance contributors. Outright purchase, payment on acceptance, with royalty percentage on second run.

Doherty (Ray) Syndicate, 391 Ralph St., San Francisco, Calif. Syndicates a panel from regular source, now in market for another panel.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lances.

Donner's Fashion Service, 1775 Broadway, New York. Fashion material all obtained from regular sources.

Doubleday-Doran Syndicate, 14 W. 49th St., New York. Syndicates only books published by Doubleday-Doran & Co.; first and second rights.

Doubleday Feature Syndicate, 9807 Portola Dr., Beverly Hills, Calif. Hobby yarns and pictures; comic strips; unusual daily and weekly columns. 50-50 royalty basis. D. N. Rhodes, Ed.; Douglas J. Bintliff, Mgr. (Because of draft uncertainties, editors request no material be submitted at present, promise to advise A. & J. of any change in status.)

Dudgeon Feature Service, 1236 Maccabees Bldg., Detroit. Not in market at present.

Eastern Press Association, 19 Ruthven St., Roxbury, Mass. News, fiction, news pictures, regular sources. Outright purchase, publication, \$5.

Editor's Copy, Orangeburg, S. C. Staff-prepared material only.

Editorial Research Reports, 1013 13th St., N. W., Washington, D. C. Background material on outstanding problems, all staff-prepared.

Editors Press Service, Inc., 220 E. 42nd St., New York. Features from other American syndicates for papers abroad. No market for free-lance.

Elliott Service Co., Inc., 217 E. 44th St., New York. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for news photo displays—does not syndicate for resale. Material need not be exclusive. \$2 up, payment on acceptance. A. L. Lubatty.

Every Woman's Exchange, 905 N. 5th St., Springfield, Ill. Sells only own stuff.

Exclusive Features Syndicate, 6404 Sunset Blvd., Hollywood, Calif. General newspaper features, royalty basis.

Feature News Service, 229 W. 43rd St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

Film City Syndicate, 310½ W. 84th Pl., Hollywood, Calif. Wide-open market for photographs, semi-news, aviation, oddities, prominent people, and risqué girl photos, good heads, and full figure. Cheese-cake in series of 6 to 10. Some unusual column material. Press cards to serious photographers on receipt of self-addressed envelope and two editorial references. 50-50 first of month following Pub. William J. Burton, Mng. Ed.

Galloway (Ewing), 420 Lexington Ave., New York. Pays \$3 to \$10 for negatives of anything that is marketable except strictly timely stuff. Sometimes buys prints.

General Features Syndicate, Inc., 545 5th Ave., New York. Comics, jokes, news features, advertising ideas for syndication; odd true stories. Outright purchase or 50% royalty. Send type-written duplicate; keep original. Peter Van Thien.

Globe Photos, 33 W. 42nd St., New York. Interested in sets of photographs in continuity form—science, human interest, oddities, inventions, etc. Features should average 10 to 25 photos. 50% royalties on gross sales, check and statement 20th of the month following sales. C. B. Block, Mng. Ed.

Graphic Features, 101 Park Ave., Danbury, Conn. Photo service. Considers news and features, photos from free-lances, human interest, personalities, science, agriculture, etc. Percentage basis.

Graves (Ralph H.) Syndicate, 381 4th Ave., New York. Published novels only; first and second rights. 50% royalties on gross sales. Rarely considers free-lance work.

Handy Filler Service, 1712 Russ Bldg., San Francisco. News and semi-news, all staff-written.

Harris-Ewing Photo News Service, 17 E. 42nd St., New York. News photos. Royalty basis.

Haskin Service, 316 Eye St., NE, Washington, D. C. All material staff-written.

Heath News Service, 1300 Nat'l Press Bldg., Washington, D. C. News features, feature articles, columns, cartoons, comic strips. 1c a word, Pub.

Heint Radio News Service, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

Hemisphere Corp. (The), Room 451, Washington Bldg., Washington, D. C. Political, economic articles on Latin America, mostly regular sources; occasionally free-lance. Outright purchase, Pub., on arrangement. Send rough material.

Hodges, J. M. J., 22 E. Preston St., Baltimore, Md. Personally conducted syndicate of inspirational editorials. No market.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, etc., in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific and general feature articles, news features, news photos. Outright purchase or 50% royalties.

Home Economics Service Corporation, 247 Park Ave., New York. N. Shearwood, Ed. Cooking-school column, staff-prepared.

Hopkins Syndicate, Inc., 520 N. Michigan Ave., Chicago. Educational column, staff-written. C. E. Miller, Mgr.

Horticultural Oddities Feature Syndicate, Room J, Mar Vista Bldg., 1220 Venice Blvd., Mar Vista, Calif. Gardening, farming, landscaping articles, photos; some purchased from free-lances. Write before submitting. Outright purchase, rates depending on material. (Temporarily overstocked.)

Human News Syndicate, 119 W. 57th St., New York. From regular and free-lance sources. Music, medical, business, industrial features, news and columns. Varying rates outright, Pub.; royalty basis, varying rates. Submit outline. Assignments only to highly specialized writers. Difficult, highly specialized market.

Independent Features Syndicate, 56 W. 45th St., New York. Features, news, news photos, from regular sources. Varying rates, outright purchase or percentage basis.

Independent Syndicate, Inc., 1700 Eye St., N.W., Washington, D. C. Regular sources for all material, on 50% royalty basis.

Intercity News Service, 63 Park Row, New York. Spot news and special features, news pictures; rarely uses outside copy. E. W. Nassauer.

International Labor News Service, 609 Carpenters Bldg., Washington, D. C. Labor news, feature articles, principally obtained from regular sources. ¼c a word, Pub.

International Religious News Service, Rushsylvania, O. Religious news features, from regular sources. No MSS wanted at present.

Jewish Telegraphic Agency, 106 E. 41st St., New York. Staff columnists; buys occasional feature articles of Jewish interest. \$5 to \$10 per article, 1000-2000 words. B. Smolar.

Jordan Syndicate, 1210 G. St., N.W., Washington, D. C. Considers feature photos for magazines and roto sections. Query on natural color photos. \$3 up, or 50-50 royalties.

Judy (Will) Syndicate, 3323 Michigan Blvd., Chicago. Dog features, technical mostly. No market for submitted material.

Keystone Press Features Service, Ltd., 2 W. 46th St., New York. Syndicates comics, fiction, news articles. Considers first and second rights to serials, short stories, feature articles, news features, news pictures, comic art. Percentage basis. Lawrence M. Gelb.

Keystone View Co., 219 E. 44th St., New York. Material 70% staff-prepared. Considers good quality photos, geographic, scenic, children, home scenes, farm scenes, etc.; common everyday life pictures. Outright purchase or 50-50 percentage basis. E. P. Van Loon.

King Editors Features, 102 Hillier St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12). 800-1500 words each. Royalties.

King Features Syndicate, Inc., 235 E. 45th St., New York. Considers first or second rights to serials, first rights to short stories; feature articles, news features, scientific and specialized material, work of columnists, comic art, cartoons, crossword puzzles. Payment on publication, percentage basis.

Ledger Syndicate, Independence Squ., Philadelphia. General syndicate; buys some material from free-lances. Considers first rights to 60,000-word, 36-chapter serials. Comic strips. 50% royalties.

Lukens (Donley), P. O. Box 95, Guilford, Conn. Regular sources for features and pictures. Not in market and will not be.

Macy Newspaper Syndicate, 77 Park Ave., New York. Published books from regular sources.

Make-Your-Own-Craft Syndicate, 42 E. 50th St., New York. Easily made articles of all kinds, for Woman's Page, from regular sources. Louise White, editor; Laura Taylor, designer.

Markey (Frank J.) Syndicate, 369 Lexington Ave., New York. No information released.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Scientific subjects, screen, aviation articles, news pictures, comic strips. Usual rates, Pub. Ralph S. Matz. (Slow reports.)

McClure Newspaper Syndicate, 75 West St., New York. Buys rights to short-stories, 900-1000 words. \$5, Pub. A. P. Waldo, Ed.

McNaught Syndicate, Inc., 45 E. Putnam Ave., Greenwich, Conn. Material usually obtained from regular sources, occasionally from free-lance contributors. Considers cartoons, columns, comic strips. Royalty basis. No set rate.

Meisner (John N.), 1137 Statler Bldg., Boston, Mass. "We purchase no outside material."

Metropolitan News Service, 83 Fairfield Ave., Bridgeport, Conn. News and features from regular sources.

Millians Newspaper Service, 145 E. 45th St., New York. Editorial cartoons, sports cartoons, and a comic; also, poems, contributed by staff.

Miller Newspaper Syndicate, 2027 N. Prospect Ave., Milwaukee, Wis. Feature articles of national interest to average newspaper readers, 1000-3000. 50-50 royalty, usually averaging 2 cents a word. Do not want fiction; stocked up on cartoons. At present looking for an absolutely novel feature to push nationally in client papers in the U. S. and Canada.

Movietone News, 460 W. 54th St., New York. News pictures and news photos, some purchased from free-lance contributors. Outright purchase, \$5 and up, Acc.

Morgan, Ralph, Newspictures, 1180 Raymond Blvd., Newark, N. J. News photos, all kinds, some obtained from free-lances. Desires Northern New Jersey people at resorts, etc. Payment, \$2 up.

National Newspaper Service, Inc., 326 W. Madison St., Chicago. Will consider continuing features that can be run daily year after year; humor prefigured. Columns. Comic strips. Percentage basis.

NEA Service, Inc., 1200 W. 3rd St., Cleveland, O. General syndicate. "We are not in the market for any material."

New England Trade Press Syndicate, 83 Fairfield Ave., Bridgeport, Conn. Business, industrial, financial reports, from regular contributors.

New Jersey Press Bureau, 106 Jefferson St., Weehawken, N. J. Considers news features, photos, science features, cartoons, short and short-short stories, sophisticated and fast-moving. Query and/or send samples. 33½ to 50 percentage basis.

Newspaper Boys of America, Inc., 222 E. Ohio St., Indianapolis, Ind. Considers circulation promotion ideas. Payment on publication.

Newspaper Features, Inc., 502 Forsyth Bldg., Atlanta, Ga. Chiefly staff-written. General material pertaining to advancement of southern states industry, finance, agriculture, etc., no fiction. Flat rates on publication. J. C. Wilson.

Newspaper Information Service, Inc., 1013 13th St., N.W., Washington, D. C. Question and answer service, not in market.

Newspaper Sports Service, 15 Park Row, New York. Cartoons, comic strips and sports (authentic and fiction), serials as well as shorts; scenarios for screen, stage and radio. Cash and royalties (if possible) upon acceptance. Requires 50c in stamps as reading and examining fee, exclusive of postage.

New York Herald-Tribune Syndicate, 230 W. 41st St., New York. Syndicates Herald-Tribune features; occasionally buys from free-lances. Columns, comics, 50-50 percentage basis.

North American Newspaper Alliance, 247 W. 43d St., New York. News features by wire, some from free-lance contributors. Outright purchase, Pub.

North Jersey News Bureau, 124 Summer St., Orange, N. J. Northern New Jersey spot news, news features, mostly from regular sources; occasional assignments. 50-50 basis.

Northwest Syndicate, Inc., 711 St. Helens Ave., Tacoma, Wash. (Affiliated with the Tacoma News Tribune.) Cartoons and comic strips, on royalty basis.

Our Family Food, 468 Fourth Ave., New York. Good material, all staff-written.

Overseas News Agency, 101 Park Ave., New York. News features, articles, columns and cartoons; second rights. Outright purchase, Pub., or 50% royalty.

Pan American Press Service, 1210 G St., N.W., Washington, D. C. Photos and features likely to interest Latin America, from regular and free-lance sources. Kodachromes. Royalty, 50% of gross sales.

Pan-Hellenic American Foreign Press Syndicate, 1228 Park Row Bldg., New York. Religious service.

Park Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Patterson, David S., 1500 3rd Ave., New Brighton, Pa. Editorials, paragraphs, of own syndication.

Paul's Photos, 537 S. Dearborn St., Chicago. Unusual or artistic human interest photos, world views from world travelers, farm scenes, children's activities. Sets of related photos telling human interest story. 1/2 percentage.

Peerless Fashion Service, Inc., 121 W. 19th St., New York. Fashion articles and pictures. Payment at market price.

Penn Feature Syndicate, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

Phoenix Republic & Gazette Syndicate, P. O. Box 1950, Phoenix, Ariz. Cartoons from own publications; no outside material.

Pictorial Press—Pan America, 1658 Broadway, New York. Pictorial features, either outright purchase or 50% royalty. 6x8 prints preferred.

Pictorial Publishing Co., 19 W. 44th St., New York. Photos, short feature articles, 2000-4000. Picture series of nearly every type. S. A., English, Swiss outlets. Royalty percentage.

Prague Feature Service, 600 Eastern Ave., Janesville, Wis. (Formerly Baron Feature Service.) First rights on shorts and serials. Invites newcomers to submit shorts, novellas, serials and poetry. Payment outright, Acc., at varying rates for prose; poetry, 25c a line. Reports promptly.

Press Alliance, Inc., 235 E. 45th St., New York. Feature articles, cartoons, news features, news photos, purchased from free-lances. 50% royalty.

Press Features Association, Suite 1023, 24 5th Ave., New York. Book, movie, theatre reviews. Feature articles (any topic on order); cartoons. All staff assignments. Salary.

Press Photo Service, Wolverine Hotel, Detroit, Mich. Photos, A-1 technically and in respect to news value, from Michigan only. Outright purchase. \$5 minimum. C. W. McGill, Ed.

Publishers Financial Bureau, Babson Park, Mass. Business articles, staff-prepared.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson, or E. P. Conley.

Rapid Grip and Batten, Ltd., 181 Richmond St., W., Toronto, Canada. News service and general features.

Recipe Service Co., 3160 Kensington Ave., Philadelphia. Food publicity syndicate. No outside material.

Register & Tribune Syndicate, Des Moines, Ia. First rights to serials, 30-36 chapters, 1200 wds. each; comic strips. No single articles. Royalties. Henry P. Martin, Jr.

Religious News Service, 381 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories, religious features, religious spot news, short stories presenting Christian-Jewish relationships. 1c. Pub. Openings for correspondents.

Rhodes (Arthur) Syndicate, 444 Madison Ave., New York. Book reviews from regular sources.

Russell Service, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring, all staff-prepared.

Sap and Salt, Rushville, Ind. Philosophical and humorous paragraphs, syndicated by author.

Science on Parade, 580 5th Ave., New York. Syndicated science column. Scientific achievements for easy comprehension of newspaper readers—preferably illustrated—1200-1500. 2c. minimum. James Wallace.

Science Service, Inc., 1719 N St., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance, 1c a word average. Watson Davis.

Seketary Hawkins Service, Enquirer Bldg., Cincinnati, O. All material staff-prepared.

Seven Arts Feature Syndicate, 432 4th Ave., New York. Material of Jewish interest, staff-written.

Skyway Feature Service, 1210 G St., N. W., Washington, D. C. Aviation photos and features, from regular and free-lance sources. 50% royalty.

Southern (William), Jr., 639 S. Park Ave., Independence, Mo. Syndicates Sunday school lessons by Mr. Southern only.

Southern News Service, Box 2489, Birmingham, Ala. Not in market.

Sports Record Query Syndicate, Box 215, Long Beach, Calif. Sports page material from regular sources only.

Standard Editorial Service, Chandler Bldg., Washington, D. C.

Standard Press Assn., 126 Dartmouth St., Boston. Feature articles, news features, fillers, columns. (Not in market.)

Star Feature Syndicate, 825 S. 2nd St., Alhambra, Calif. Psychological and health features by John C. Kraus, editor. Not in market for outside material.

Star Newspaper Service, 80 King St., W., Toronto, Ontario, Canada. (Syndicate department of the Toronto Star.) All types of material with British or Canadian angle, chiefly from regular sources. First rights to serials 30,000 words; short-stories, 1,000 words; news features and pictures. Avoid Americanisms. Royalties, 50%. F. P. Hotson.

Summers Syndicate, 1641 Ohio Ave., Youngstown, Ohio. Don Summers. Trade magazine field. Writers are asked to contribute to promotion expense.

Swiftnews, Times Bldg., New York. Illustrated news features; scientific and candid camera series; micrographs; outstanding news features for rotogravure pages. Outright purchase, varying rates. Stephen K. Swift.

Syndicate Press Association, 156 Habyd Ave. at Seafort, Atlanta, Ga. Advertising service and shorts; feature articles; cartoons. 20% to 50% royalties.

Technical News Service, 621 Albee Bldg., Washington, D. C. Staff material only.

Texas Newspaper Features, 3708 Cedar Springs, Dallas, Texas. Promotes own publicity service.

Thompson Service, 255 Senator Pl., Clifton, Cincinnati, O. Features, cartoons, comic strips, scientific material. 50-50 commission.

Tomkins, William, 3044 Lawrence St., San Diego, Calif. Indian sign language. No market.

Trumbull's (Faith) Society News, 83 Fairfield Ave., Bridgeport, Conn. Society features. All material staff-prepared.

20th Century News Syndicate, 2721 Rimpau Blvd., Los Angeles, Calif. Material from regular sources only. Barney Glazer.

Twisting the Dials, Loew's State Bldg., Broadway at 45th St., New York. News and stories about radio broadcasting and personalities on the air, based on press agents' material, written exclusively by Al Simon. No market.

TYP. News Syndicate, 225 W. 113th St., New York. (Affiliated with Calvin's Newspaper Service.) News, mats, features, photos, columns, syndicated articles. No free-lance material. Ted Yates, director.

United Feature Syndicate, Inc., 220 E. 42nd St., New York. (Affiliated with United Press.) Considers love serials, occasionally romantic adventure or mystery, 36 installments. 1200-1500 words each. Payment \$150 each. Non-fiction material usually from regular sources; considers distinctive ideas for continuous features, columns, cartoons, comic strips, etc. No separate features. Frances Rule, Fiction Ed.

United Press Association, 220 E. 42nd St., New York. Spot news, features, regular sources.

Universal Trade Press Syndicate, 724 5th Ave., New York. News agency covering business papers; inquire for staff vacancies. Outright purchase, percentage 60%-75%. M. S. Blumenthal.

Vanguard Features Syndicate, 7147 S. Cyril Ave., Chicago. Juvenile and household material from regular sources. Not interested in seeing material at this time. Kathleen Nichols.

Watkins Syndicate, Inc., 2738 Merwood Lane, Ardmore, Pa. Serials, first and second rights; comic strips; 50-50.

Wells Feature Syndicate, Hollywood Center Bldg., Hollywood, Calif. Will consider free-lance contributions of feature articles (specifically on Mexico); news features, columns, news photos, cartoons, comic strips, special articles on propaganda in Hollywood motion pictures. Outright purchase, rate depending on material.

Wells, W. Worthington, Drawer C, Leona, N. J. Brief feature articles, news features, columns; cartoons and comic strips. First and second rights to serials and short stories. 50-50 royalty basis.

Western Newspaper Union, 210 S. Desplaines St., Chicago. All material from regular sources. Not in the market.

Wide World News and Photos, Inc., 50 Rockefeller Plaza, New York. (Affiliated with New York Times.) Needs photos. Outright purchase, \$3-\$5.

Woehrie News Service, 153 Centre St., New York. News stories of New York local interest. Alexander J. Woehrie.

World Color Printing Co., 420 De Soto Ave., St. Louis. Colored comics, all obtained from regular sources.

Worldover Press, Wilton, Conn. Straight news service with own staff. No free-lance material bought. Devere Allen.

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LITERARY MARKET TIPS

Radio Features Service, 2014 Torbenson, Cleveland, Ohio, reports a need for modern minstrel show material and variety vaudeville acts, as timely as possible, and taking into consideration the war situation. Comic monologues in the form of a humorous speech similar to an after dinner talk, not exceeding 500 words, can also be used. Payment is promised upon acceptance for some types, and on a royalty basis for others.

Click, formerly at 400 N. Broad St., Philadelphia, is now located at 535 5th Ave., New York. Allen Chellas succeeds M. Robert Rogers as editor. Requirements continue the same: photo series; photos of noteworthy persons; cartoons, and one 1000-word short short, on acceptance.

Look, 511 5th Ave., New York, announces that Harlan Logan, for the past two years vice-president and general manager, will assume active editorial direction of the magazine upon the resignation, May 1, of its editor, Vernon Pope. Daniel D. Mich, present managing editor, will become executive editor, and John T. Hackett, one of seven associate editors, managing editor.

Uncensored Detective, (Hillman Periodicals) 1476 Broadway, New York, a bi-monthly edited by George Scullin, uses fact detective material, 4000 to 5000 words, homicide preferred. Bylines are appreciated, but are not absolutely necessary. Payment is made on acceptance at 1½ cents a word, but photos are paid for on publication at \$3.50.

Brooklyn Jewish Center Review, 667 Eastern Parkway, Brooklyn, N. Y., published monthly with the exception of June and July, uses articles and short stories of Jewish interest. "This is very specialized material," writes Joseph Goldberg, executive secretary, "and must be written with authority, from personal knowledge. The Review is sent free to members of the Brooklyn Jewish Center, and so has a limited editorial budget. We pay \$10 for an article, on acceptance, and take about a month, sometimes longer, for consideration. Material may run to 2000 words or slightly over."

Doubledee Feature Syndicate, 9807 Portola Dr., Beverly Hills, Calif., writes: "With the uncertainty of the draft question, Doubledee Features suggests that its many friends 'hold off' for the time being. We should soon know our status here at the shop, and if we are still in the running we will advise them through A. & J."

Fiction Monthly, 3453 Peel St., Ste. 6, Montreal, Canada, reports: "Suspended publication due to paper priority."

The following publications previously listed in our Quarterly Market List have been discontinued:

Air Youth Horizons, 30 Rockefeller Plaza, New York.

Automotive Merchandising, 97 Horatio St., New York.

Crackajack Funnies, Poughkeepsie, New York.

Scribner's Commentator, Lake Geneva, Wis.

North American Review, 424 Madison Ave., New York.

Swank, 247 Park Ave., New York.

Mid-West Yachting News, 955 E. Jefferson St., Detroit, uses articles on Great Lakes yachting, short fact items, jokes, photos, paying on publication. Rate paid was not stated, however, by Walter Brennan, editor.

Freedom, 1375 Oak Knoll Ave., Pasadena, Calif., pays ¾ cent a word and upwards for feature articles and scientific contributions on freedom, condensed and factual, from 1000 to 2500 words. Some verse is used, but is strictly limited to 100 to 250 words. Pryn Hopkins is editor.

The Boating Industry, 505 Pleasant St., St. Joseph, Mich., reports it is not in the market at all now. J. M. Peaslee is editor.

Marine Age, 75 West St., New York, does not purchase unsolicited material.

Pacific Motor Boat, 71 Columbia St., Seattle, a monthly edited by David Pollock, quotes a flat sum on acceptance for illustrated features of any length on boating subjects, pleasure or commercial, confined to Pacific Coast background. News items and photographs are also used. Payment is made on publication.

Yankee, Dublin, N. H., reports it is accepting no material of any kind at this time.

Modern Stationer, 250 5th Ave., New York, is overstocked.

Beauty and Health (Macfadden) 205 E. 42nd St., New York, will be discontinued after the June issue.

War News Illustrated, 103 Park Ave., New York, is a new monthly using technical newsworthy war articles by experts, to 2000 words; first person stories of war experiences, and war photos. "In the future," writes Armand J. Lopez, managing editor, "we plan to use articles by well-known so-called military experts, adhering strictly to war news. Payment is made on publication, by arrangement."

Authors of Tomorrow, 118 Arlington Ave., Clifton, N. J., a quarterly edited by W. I. Radding, and published by George A. Scofield, is using short stories, 1500 to 2000 words, on any subject, poetry up to 16 lines, also song lyrics, and one page of snapshots. Cartoons are also used. However, no payment as yet is being made for material.

Life and Health, the National Health Journal, Takoma Park, Washington, D. C., reports, "Our material is by assignment from doctors, nurses, etc." Editor is Francis D. Nichol.

Clark R. Gilbert, principal, Bartlesville City Schools, Bartlesville, Okla., is interested in seeing material dealing with the business side of presenting plays, especially in high schools. Writes Mr. Gilbert: "This will for a great part deal with actual methods used in conducting novel and clever ticket-selling campaigns. Pictures are more than welcome. They need not be enlarged but must be of excellent quality. They can include such things as photographs of original posters, outstanding display windows, and planned but unposed pictures of stunts, etc., in actual action. . . . Pay will be nominal, but authorship credit will be given."

Frosted Food Retailer, 600 S. Michigan Ave., Chicago, is a new trade journal using articles and news

items on the retailing of frosted foods in retail grocery establishments, meat markets, delicatessens, and similar outlets. C. W. Steffler is editor.

Boys Today (Methodist Publishing House), 800 Broadway, Nashville, Tenn., is in need of 7-part serials, 3000 words to a chapter, short stories, 2500 and 3000 words, and illustrated articles to 1500 words. All material must be of interest to teen-age boys.

Expose Detective, 330 W. 42nd St., New York, Bessie Herman, editor, promises quick pay on acceptance for lively fact detective cases that occur anywhere from coast to coast. Stories should be kept under 5000 words. Payment is 1 cent a word, plus \$2 to \$3 for each picture. Pictures are paid for on publication.

The Shadow (Street & Smith), 79 7th Ave., New York, is in need of short detective and adventure stories of from 2000 to 4000 words, according to John L. Nanovic, editor.

The Flamingo Publishing Co., 250 4th Ave., New York, is a new general publisher. Editor is Merton S. Yewdale, for 10 years editor-in-chief of E. P. Dutton & Co., New York.

Science & Mechanics, 800 N. Clark St., Chicago, formerly a bi-monthly, will be issued as a quarterly beginning with the issue on sale May 25, which will bear the designation "Summer."

Country Gentleman, Independence Square, Philadelphia, announces that Robert H. Reed, formerly associate editor, has been made editor to succeed Ben Hibbs, now editor of *The Saturday Evening Post*. No editorial changes are contemplated by Mr. Reed. *Country Gentleman* will continue as the outstanding rural magazine, using practical farm material, articles with strong rural slant, seldom exceeding 3500 words in length, short items, 100 to 1000 words, for the department, "Along the Farm Front," and top notch fiction with strong appeal to rural people, but not necessarily of the rural scene. Stories may be love, action, mystery, with preferred length 3000 to 4500 words, although occasionally the range will drop to as low as 2500 words, and rise to 6500. Serials, 30,000 to 60,000 words, are also used. The "Country Gentlewoman" is a section of the magazine devoted to women's interests. Mrs. Caroline B. King edits. High rates are paid for all material.

See, (Better Publications) 10 E. 40th St., New York, is a new picture magazine seeking photos of young, glamorous girls, with an authentic story background. The candid action type of picture is preferred. All photos should be in good taste. Timely, humorous cartoons, also in good taste, will be used. Roughs should be submitted. Payment announced is \$5 and up for photos, good prices for cartoons. Clara Schley is editor.

Army-Navy Flying Stories (Standard-Thrilling), 10 E. 40th St., New York, is seeking stories about the flying adventures of both our armed services. There must be action, and there may be love. Leo Margulies is editor. Payment is 1/2 cent a word up, on acceptance.

The Magazine Antiques, 40 E. 49th St., New York, a monthly edited by Alice Winchester, pays 1 1/2 cents a word about the 10th of the month following publication for authoritative articles with new information regarding some aspect of glass, china, metal wares, furniture, etc., and their makers. Material that does not represent new discovery should present a new point of view or a new opinion. Preferred length is 1000 to 2500 words. Exclusive photographs are paid for at cost.

Free World, 55 W. 42nd St., New York, is reported

The Old Editor

"CHANGE THE SCENE—"

Yesterday I saw an editor make this notation on a story: "Change the living-room scene to a swimming pool, and put the girl in a hot suit, the fellow in short trunks."

The publisher of several magazines wrote this order to his editorial staff: "I want sex in every story you buy. Not smut, but subtle love appeal."

Said my friend, X, who edits a detective magazine, "I like a woman in a story—not necessarily a love-interest, but one who makes the detective want to reach. For example—a scene in a laboratory. The detective leans over a table as his girl assistant watches. And he says, 'Will you please pull the zipper of your blouse a little higher, girlie—I want to concentrate.'"

The boys in the camps are a big influence. Editors are turning back to sex with thought for these. It puts a problem up to writers. My advice: put a little more sex in your stories. It is easily edited out, if the editor decides against it.

Trends noted in New York: Writers for the love pulps have turned to confessions, paying higher rates; editors say good love stories are hard to get. . . . Detective magazine sales have increased sharply, also detective books. . . . 4000 words is the most popular short story length now with many editors.

to be paying \$40 apiece for articles of 2500 to 3500 words on world affairs. The emphasis must be on post-war reconstruction, with analytical approach. Address Johan Smartenko.

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Thus, by telephone, by visits to editors, over the luncheon table, and when editors visit me, I am constantly plugging my writers, beginner and professional alike. I find out what editors like or dislike in their stories; I get these writers tips, suggestions and editorial orders. Not only are my clients kept producing their best by my vigilant appraisal of stories they write for old customers, but they are constantly encouraged, coached, and pushed into better markets.

That's the kind of "agenting" I'm ready to do for you. I've specialized in selling stories—and writers—for 19 years. If you have sold \$1,000 worth of magazine copy within the last year, my help costs you nothing except regular commission of 10% on American, 15% on Canadian, 20% on foreign sales. If you've sold \$500 worth during the past year, I'll work with you at one-half reading rates to beginners. If you are a beginner or have sold only one or two items, I'll have to charge you reading fees until I've sold \$1,000 worth of your work. But for these fees you receive constructive criticism on unsalable scripts, revision and replot advice on those which need improvement. Your salable stories are immediately recommended to editors who have been buying from me for years.

My fees are \$1.00 per thousand words on manuscripts up to 5,000; on scripts from 5,000 to 11,000 my fee is \$5.00 for the first 5,000 words and 75c for each additional thousand. Special rates on longer material.



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Yachting, 205 E. 42nd St., New York, pays 1½ to 2 cents a word on publication for factual yachting material, cruise stories dealing chiefly with the handling of the boat, weather and sea conditions encountered, and technical articles on design. Very little fiction is used and no verse. News items are mostly secured from regular contributors. Photos must contain unusual yachting features. H. L. Stone is editor.

Practical Builder, 59 E. Van Buren St., Chicago, is in the market for stories on Renovizing (alteration work wherein additional rooms have been added or are being provided in existing homes; stories about single family residences which have been converted into multi-family dwelling units; all to be described in 500 words, with "before" and "after" pictures of interior and exterior); Low Cost Housing (500-word detailed description of low cost house construction for housing workers in areas containing war production plants, with pictures, floor plans and outline specifications of materials used), and Factories (construction methods used on all types of factory construction whether large or small, so presented as to help other builders confronted with similar problems, with pictures and complete description of interesting construction details.) C. E. Brahm, associate editor, suggests that prospective contributors first submit a brief outline of story in mind.

The Feed Bag, 741 N. Milwaukee St., Milwaukee, Wis., reports "The feed business is good, our business is good, and we are using stories so fast that our supply is running low." C. L. Onsgard, editor, has ten tips on writing for *The Feed Bag* which he will be glad to send on request.

Brick and Clay Record, 59 E. Van Buren St., Chicago, pays 5 cents a line for news of executive personnel, plant expansion, new products, etc., in the field named. Photographs are paid for at space rates—40 cents a column inch. The same type of material, only pertaining to plants manufacturing glass, porcelain enamel, pottery, is wanted for *Ceramic Industry*, a companion publication, paying the same rates.

Air Progress, (S. & S.) 79 7th Ave., New York, formerly an annual, now a quarterly, uses accurate, authentic articles on the aviation industry. Though most material is secured from individuals directly connected with the industry, this does not bar writers who have important data to present. Average length is 2000 words. Illustrations are highly desirable. C. B. Colby is editor.

Herbert Lyon, Jr., is no longer a member of the staff of *The New Republic*, 40 E. 49th St., New York.

"Let up a bit on war stories," is the advice of Daisy Bacon, editor of *Love Story Magazine*, 79 7th Ave., New York.

Modern Pharmacy, 12 E. 41st St., New York, pays *real rates* (as high as 3 cents a word) for stories that spark about actual named druggists. Pass up the common, ordinary success story, but nose out the unusual, the dramatic, the thrilling, business story, get pictures that will add to its appeal, and you'll have something Allen Klein, editor, will be only too glad to pay you top rates for.

Popular Love (Thrilling), 10 E. 40th St., New York, has gone from a bi-monthly to a quarterly.

PRIZE CONTESTS

William Morrow and Company, Inc., 368 4th Ave., New York, announces the Sooner Book Award—a prize of \$1000 (\$500 as an outright prize, \$500 as advance against royalties)—for the best book-length manuscript submitted by any writer or student who is attending or has attended one or more classes in the short course in Professional Writing at the University of Oklahoma, or who has successfully completed one or more of the courses in Professional Writing offered by this University, either in residence or by correspondence. Closing date of the contest is Feb. 1, 1943. Scope is broad; manuscripts may be light fiction, serious fiction, non-fiction, juvenile, but not poems, plays or translations. They may be "first" books or books by seasoned writers.

Late advice from The Berkeley Playmakers, 1814 Blake St., Berkeley, Calif., is that closing date in the one-act playwriting contest announced in the April A. & J. has been extended to June 20. Writes Henry T. Netherton, president: "We have recently received word from the office of the Commanding General, Ninth Corps Area, inquiring for suitable plays for performance with soldier actors and directors and are accordingly allowing some extra time, looking forward to the writing of such plays." As previously announced, cash or U. S. War Bonds and other awards are offered to the total value of \$250, headed by a First Prize of \$125. In addition, all contestants, including both winners and losers, will receive expert critical analyses prepared by the Judging Committee, headed by the noted playwright, William Saroyan. Official entry blanks should be obtained by writing to the Berkeley Playmakers at the above address.

Not \$15,000, but \$1500 is the amount of the Silver Star Western Story Magazine Prize Competition now being conducted jointly by Dodd, Mead & Co., Inc., 432 4th Ave., New York, and Street & Smith, 79 7th Ave., New York. Contest closes August 1, 1942. Entries may be submitted to either publishing company. For full details write Dodd, Mead & Co.

International Mark Twain Society, Webster Groves, Mo., is offering a prize of \$5 for the best anecdote on or about Will Rogers. Stephen Leacock will be the judge. Entries must be in by June 1, 1942. President of this organization is Cyril Clemens.

Direction, Darien, Conn., announces cash prizes totaling \$150 for the two best short stories, essays, or sketches, written by members of the United States armed forces, and based on the writer's experience. First prize will be \$100; second prize, \$50. Entries should be between 1000 and 3000 words in length. Material should be sent before May 1 to "Contest for Men in the Service," *Direction*, Darien, Conn.

True Story, (Macfadden) 205 E. 42nd St., New York, pays \$10 each month for a 500-word story relating some happening or incident in the writer's own life that has persisted in his memory throughout the years. "The incident may have been humorous, tragic, or pathetic; an act of heroism, unselfish devotion, generosity, or even one of those embarrassing moments." No stories submitted for this "I'll Never Forget" department will be returned.

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A. & J.:

In paying me for a manuscript, a Toronto magazine deducted 15%, saying it was according to government regulations. What does this mean?—O. T. V., Chicago, Ill.

► Replying to A. & J.'s question, Oscar Ryan, now editor of Superior Magazines, Toronto, sent a copy of the statute, which reads in part:

"15% tax on non-residents—In addition to any other tax imposed by this act, an income tax of fifteen per centum is hereby imposed on all persons who are non-residents of Canada in respect of: (e) All payments received directly or indirectly from Canadian debtors in respect of (i) any copyright used in Canada relating to books, music, articles in periodicals, newspaper syndicated articles, pictures, comics and other newspaper or periodical features, and (ii) any rights in and to the use of any work, whether copyrighted or not, subsequently produced or reproduced in Canada, by way of the spoken word. . . .

"The tax payable by virtue of this paragraph shall be deducted by the Canadian debtor from the amount paid or credited to such non-resident at the time of payment or crediting and shall be remitted to the Receiver General of Canada."

The Market Outlook

WRITERS are entering military service by the hundreds. The manuscript output of the men and women who for years have filled American magazines has dropped enormously. No. 1 problem of editors is to find replacements.

Over against this market condition is another one, adverse. As the nation concentrates its production for war, advertising expenditures decline. The *Industrial Marketing* index for March, 1942, showed industrial papers up 4.3%, trade and class media down 20.1% and 14.3%, respectively. Immediate prospects are for continued drops in advertising.

Commenting on the future of outdoor magazines, an old A. & J. friend, Paul K. Whipple, of *Sports Afield*, wrote us, "Out of twelve national or sectional outdoor magazines, I predict not more than four will answer the roll call the first of the year. I think I am optimistic." Mr. Whipple's field is hit by regulations affecting firearms, outboard motors, fishing tackle and other lines which ordinarily produce much advertising.

A. & J. considers Mr. Whipple's prophecy pessimistic, although the general trend is definitely toward fewer publications. Discontinuances and suspensions are increasing, but largely among weak publications which have had little to offer the free-lance.

From writers in fields which have suffered from war developments, we get reports of excellent sales. Publishers are an adaptable lot. They cut pages when advertising declines or printing costs go up; they increase subscription rates. (Price lifts have been announced by popular weeklies, women's magazines, pulps, and others.) Sometimes they cut manuscript budgets. However, the lessening of competition among writers can be a more powerful market influence than reduced buying here and there; this seems to be the condition right now.

THE A. & J. MARKET PLACE

(Personals)

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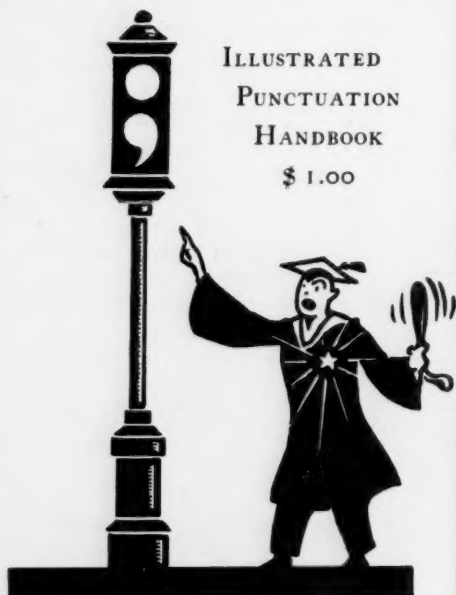
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